

# Hallelujah Chaos III

The Handel & Haydn Society · April 15, 1978 · Horticultural Hall · Boston

## Sponsors Committee

Harron Ellenson and Peter Griffin, Co-Chairpeople

Mr. and Mrs. Paul Anderson  
The Rev. John Atherton Bell  
Linda Panagini Calmes  
Stephen Michael Calmes  
Dr. Tema G. Carter  
Mr. and Mrs. George Cuker  
Thomas Dunn  
Dr. and Mrs. Wilbur D. Fullbright  
Dr. and Mrs. George Geyer  
Peter Tinsley Gibson  
The Rev. and Mrs. Robert Griesse  
Kenneth Hills  
Helen and Carl Johnston  
Mr. and Mrs. Henry E. Kloss  
Barbara Lambert  
David J. Latham, Esq.

Mr. and Mrs. Ralph Lowell  
Linda J. McIntosh  
Dr. Max B. Miller  
David Moran  
Dr. George Papanek  
Radiology Associates of Norwood, Inc.  
Alford P. Rudnick & Elizabeth G. Cook  
Dr. Theodore John Schultz  
Mr. and Mrs. Robert M. Seraphin  
Mrs. Anna W. Shackford  
Michael Steinberg  
John L. Swift  
Mrs. C. Vincent Vappi  
Dr. and Mrs. Rhys Williams  
Estah and Robert C. Yens  
Dr. Robert Younes

The Handel and Haydn Society gratefully acknowledges donations of specialty desserts, services, and other contributions from:

Aegean Fare  
Bette's Rolls Royce  
Cafe L'Ananas  
Cafe Plaza  
Charles Restaurant  
Cheese Cake Company  
Ferdinand's  
Gallagher's

The Hungry I  
L'Alliance Paté, caterers  
Modern Gourmet  
Nine Knox Street  
Parker House  
Rococco and Just Desserts  
Zachary's at the Colonnade  
...and a special 'Thanks' to Pernod

## Gloriana

An opera commissioned for the Coronation of Elizabeth II, June 1953

Words by William Plomer

Music by Benjamin Britten

### Act II: Scene 1—*The Masque*

[Lord Essex is on progress with her Majesty Elizabeth I (Gloriana) in the city of Norwich. A masque, played in the Guildhall, has been devised for their entertainment. The scene is a leafy bower, presided over by the Spirit of the Masque. The characters include a sunburnt and heroic-looking young man representing Time, a young woman of placid beauty representing Concord, young country girls, rustic swains and fishermen. All present their tokens of homage to the Queen in six choral dances.]

*Spirit of the Masque*

The Masque begins.

*Masquers*

Melt the earth to sea, sea flow to air,  
And air fly into fire!  
The elements at Gloriana's chair,  
Mingle in tuneful choir.

*Spirit of the Masque*

And now...we summon from this leafy bower  
The demi-god that must appear!  
'Tis Time.

[First Dance. Time]

*Masquers*

Yes, he is Time,  
Lusty and blithe!  
Time is at his apogee,  
Although you thought to see  
A bearded ancient with a scythe.

No reaper he  
That cries 'Take heed!'  
Time is at his apogee,  
Young and strong, in his prime;  
Behold the sower of the seed!

*Spirit of the Masque*

Time could not sow  
unless he had a spouse  
to bless his work  
and give it life—  
Concord, his loving wife!

[Second Dance. Concord.]

*Masquers*

Concord is here  
Our days to bless  
And this our land to endue  
With plenty, peace and happiness.

Concord and Time  
Each needeth each:  
The ripest fruit hangs where  
Not one, but only two can reach,

*Spirit of the Masque*

Now Time with Concord dances  
This island doth rejoice:  
And woods and waves and waters  
Make echo to our voice.

[Third Dance. Time and Concord.]

*Masquers*

From springs of bounty  
Through this county  
Streams abundant  
Of thanks shall flow!

Where life was scanty  
Fruits of plenty  
Swell resplendent  
From earth below!

No Greek nor Roman  
Queenly woman  
Knew such favour  
From Heav'n above.

As she whose presence  
Is our pleasure  
Gloriana  
Hath all our love!

*Spirit of the Masque*

And now, country maidens,  
bring a tribute of flowers  
to the flower of princes all.

[Fourth Dance. Country Girls.]

*Masquers*

Sweet flag and cuckoo flower,  
Cowslip and columbine,  
King cups and sops-in-wine,  
Flower-de-luce,  
And calaminth,  
Harebell and hyacinth,  
Myrtle and bay with Rosemary between,  
Norfolk's own garlands for her Queen.

*Spirit of the Masque*

Behold a troop of rustic swains,  
bringing from the waves and pastures  
the fruits of their toil...

[Fifth Dance. Rustics and Fishermen.]

*Masquers*

From fen and meadow  
In rushy baskets  
They bring ensamples  
Of all they grow:  
  
In earthen dishes  
Their deep-sea fishes;  
Yearling fleeces,  
Woven baskets;  
  
New cream and junkets  
And rustic trinkets  
On wicker flaskets  
Their country largess—  
The best they know!

*Spirit of the Masque*

Led by Time and Concord,  
let all unite and homage to Gloriana,  
our hope of peace,  
our flower of grace.

[Sixth Dance. Final Dance of Homage.]

*Masquers*

These tokens of our love receiving,  
O take them, Princess great and dear,  
From Norwich, city you are leaving,  
That you afar may feel us near.

## Performing Artists

Spirit of the Masque : Mark Hagerty

Time: Paul Evans

Concord: Lea Housmann

Country Maidens: Sally Kornkven, Ronna Kress

Rustic Swains: John Wilson, Paul Evans

Masquers: Chorus of the Handel & Haydn Society

Piano: Gary Wedow

Conductor: Thomas Dunn

## Technical Artistry

Choreography: John Wilson

Lighting: Anthony Quintavalla

## Program Note

The Masque was a popular form of entertainment at the court of Elizabeth I. A forerunner of English opera, its emphasis on staging and dance rather than music was an important influence, as the simpler Renaissance air and spoken dialogue gave way to the more complex Baroque aria and recitative. Queen Elizabeth was fond of this essentially French style of entertainment. She was both passionate dancer and skilled musician, so the inclusion of a masque in a modern opera based on her life is almost obligatory.

For his interpretation of the Masque in Benjamin Britten's opera *Gloriana*, John Wilson has incorporated dance movement from several centuries into his choreography. Elements of the original court dance combine harmoniously with classical ballet and modern dance to complement the musical gestures of these choral dances (canon figures prominently in two). The Spirit of the Masque, a *Chronista* role sung by the tenor soloist, and the parts of the Masquers, sung by the Chorus of the Society, do not take part in the dance, but provide the backdrop against which the movement takes place.

## Acknowledgements

The Handel & Haydn Society acknowledges generous contributions to its gala performance, and is deeply grateful to:

Mr. John Wilson, Assistant Professor of Theater Arts, Boston University, for his gift of the choreography and his dancing;

Ms. Lea Housmann, Sally Kornkven, Ronna Kress and Mr. Paul Evans of the Freshman Class of the School of Theater of Boston University for their participation as dancers;

Mr. Mark Hagerty as tenor soloist;

Mr. Anthony Quintavalla for the lighting;

Mr. Marlin Kaplan and the Mayor's Office for Cultural Affairs for the loan of lighting instruments and platforms;

Ms. Carol Korty and Ainslee Bruneau of Boston University for help with movement and costuming.

The Cecilia Society for the loan of music; and

Mr. Victor Cornelius for help with technical assistance.